The EDISON KINETOGRAM

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SCENE FROM

FRANKENSTEIN

FILM No. 6604

EDISON FILMS TO BE RELEASED FROM MAY 11 TO 18 INCLUSIVE

EDISON FILMS

To be released between May 11th *and* 18th

Edison Film No. 6602 **Copyrighted, Mar., 1910** **Released, May 11**

Code, VESTIGING **Length, 530 feet**

Fruit Growing, Grand Valley, Colorado

The Results of Irrigation

(INDUSTRIAL)

IN commenting upon this film we cannot do better than to quote an interview, which appeared in a recent copy of the *New York Sun*, with one of the most prominent of the Western fruit growers :

"We contract to deliver an orchard in perfect condition to a purchaser at the end of four years, with a perpetual water rights furnished by Uncle Sam. We cannot grow any better apples out there than you could here, but we have got the business down to a science through the work of our agricultural college and the care we take of the trees. The lands that are now being given over to apple growing were a desert several years ago, but the Government's irrigation work has made them arable.

"People have realized as much as $2,500 a year from an acre of apple trees out there, and $3,000 from a pear orchard of the same size. There have been many transfers of ten and twenty acre apple tracts at $3,000 an acre. We have expert horticulturists in charge of our work, who level the land, construct ditches leading to the Government's canals and plant the trees.

"Under their supervision the trees are sprayed three or four times during a season with a substance that kills insects, weeds and grass are kept out, and in the third year there is usually a yield to the value of from $50 to $150 an acre. In the fourth year the yield runs from $150 to $300 an acre."

This film shows the wonderful results accomplished by irrigation, of which we of the East know practically nothing. The whole growth of the orchard is shown, even the arid lands before the irrigation process has begun. The great wheel, by which the water is lifted above its level and division boxes filled and distributed to the various irrigating ducts, the operation of spraying by which injurious insects are destroyed and, perhaps most interesting of all, the way the fruit is protected against frost are all graphically shown and through the medium of excellent photography. The sight of the many fires burning in the orchard, by means of which the temperature is raised from 12° to 15°, is most picturesque and not to be forgotten.

Our operator made a special trip to Grand Valley, Colorado, for the purpose of getting this picture, and through the courtesy of the fruit company was enabled to achieve a most satisfactory result. The photography is perfect and the marvellously beautiful scenery is viewed at its best.

Edison Film No. 6603 **Copyrighted, Mar., 1910** **Released, May 11**

Code, VESTIGIOS **Length, 440 feet**

A Mountain Blizzard

(COMEDY)

THREE tenderfeet are on a prospecting tour in the Sierra Nevada Mountains. They meet with several adventures, trying to them but intensely amusing to the spectator. After having purchased a necessary third horse they meet with an Indian, who warns them of an approaching snowstorm. Disregarding the warning, they proceed and are caught in a mountain blizzard. They lose their way, and in trying to recover the trail circle about for hours. Night overtakes them in a pitiable condition. They make several efforts to get a fire after having exhausted their store of matches. They resort to rubbing twigs and even try to light a fire by discharging a pistol at the inflammable twigs. They merely succeed in scattering the twigs as well as all hope of artificial heat. In their despair they conclude to lie down and die. Bidding each other a pathetic farewell and asking mutual forgiveness, they renounce their favourite vices—cards, tobacco and whiskey—and settle down in the drifting snow. The next morning they are awakened by the attendants of a mountain hotel which stood within a few feet of the spot where they slept, but was obscured from view by the storm. After a warm breakfast, each man returns to his worldly ways. The humour of this situation is shown in the final tableau of the picture.

An excellent scenic presentation and a clever comedy cleverly portrayed.

Edison Film No. 6604 **Copyrighted, Mar., 1910** **Released, May 11**

Code, VESTIGLO **Length, 967 feet**

Frankenstein

(DRAMATIC)

A liberal adaptation of Mrs. Shelley's famous story

"FRANKENSTEIN" is considered by nearly all readers of fiction the most harrowing tale that has ever been placed in the field of literature, but strange to say it was created in the spirit of amusement. Lord Byron, Mr. and Mrs. Shelley and one other author, whose name we do not know, were stopping at Geneva, and in order to pass away the time, each in turn agreed to write a story of some gruesome, ghastly subject. Of the four that were written Mrs. Shelley's alone remains to be handed down as a work of art. The creation of the Frankenstein monster slowly grew in Mrs. Shelley's mind, possibly much the same as it developed in the character of Frankenstein himself. As a story that reaches the climax of horror and awful suggestion this work stands alone.

In making the film the Edison Company has carefully tried to eliminate all the actually repulsive situations and to concentrate its endeavours upon the mystic and psychological problems that are to be found in this weird tale. Wherever, therefore, the film differs from the original story it is purely with the idea of eliminating what would be repulsive to a moving picture audience.

The Story of Frankenstein as depicted in the film runs as follows :

Frankenstein, a young student, is seen bidding his sweetheart and father goodbye, as he is leaving home to enter a college in order to study the sciences. Shortly after his arrival at college he becomes absorbed in the mysteries of life and death to the extent of forgetting practically everything else. His great ambition is to create a human being, and finally one night his dream is realised. He is convinced that he has found a way to create the most perfect human being that the world has ever seen. We see his experiment commence and the development of it. To Frankenstein's horror, instead of creating a marvel of physical beauty and grace, there is unfolded before his eyes and before the audience an awful, ghastly, abhorrent monster. As he realises what he has done Frankenstein rushes from the room, only to have the misshapen monster peer at him through the curtains of his bed. He falls fainting to the floor, where he is found by his servant, who revives him.

After a few weeks illness, he returns home, a broken, weary man, but under the loving care of father and sweetheart he regains his health and strength and begins to take a less morbid view of life. In other words, the story of the film brings out the fact that the creation of the monster was only possible because Frankenstein had allowed his normal mind to be overcome by evil and unnatural thoughts. His marriage is soon to take place. But one evening, while sitting in his library, he chances to glance in the mirror before him and sees the reflection of the monster which has just opened the door of his room. All the terror of the past comes over him and, fearing lest his sweetheart should learn the truth, he bids the monster conceal himself behind the curtain while he hurriedly induces his sweetheart, who then comes in, to stay only a moment. Then follows a strong, dramatic scene. The monster, who is following his creator with the devotion of a dog, is insanely jealous of anyone else. He snatches from Frankenstein's coat the rose which his sweetheart has given him, and in the struggle throws Frankenstein to the floor, here the monster looks up and for the first time confronts his own reflection in the mirror. Appalled and horrified at his own image he flees in terror from the room. Not being able, however to live apart from his creator, he again comes to the house on the wedding night and, searching for the cause of his jealousy, goes into the bride's room. Frankenstein coming into the main room hears a shriek of terror, which is followed a moment after by his bride rushing in and falling in a faint at his feet. The monster then enters and after overpowering Frankenstein's feeble efforts by a slight exercise of his gigantic strength leaves the house.

Here comes the point which we have endeavoured to bring out, namely : That when Frankenstein's love for his bride shall have attained full strength and free-

dom from impurity it will have such an effect upon his mind that the monster cannot exist. This theory is clearly demonstrated in the next and closing scene, which has probably never been surpassed in anything shown on the moving picture screen. The monster, broken down by his unsuccessful attempts to be with his creator, enters the room, stands before a large mirror and holds out his arms entreatingly. Gradually, the real monster fades away, leaving only the image in the mirror. A moment later Frankenstein himself enters. As he stands directly before the mirror we are amazed to see the image of the monster reflected instead of Frankenstein's own. Gradually, however, under the effect of love and his better nature, the monster's image fades and Frankenstein sees himself in his young manhood in the mirror. His bride joins him, and the film ends with their embrace, Frankenstein's mind now being relieved of the awful horror and weight it has been labouring under for so long.

To those who are familiar with Mrs. Shelley's story it will be evident that we have carefully ommited anything which might by any possibility shock any portion of an audience. To those who are not familiar with the story we can only say that the film tells an intensely dramatic story by the aid of some of the most remarkable photographic effects that have yet been attempted. The formation of the hideous monster from the blazing chemicals of a huge cauldron in Frankenstein's laboratory is probably the most wierd, mystifying and fascinating scene ever shown on a film.

Edison Film No. 6605 **Copyrighted, Mar., 1910** **Released, May 18**

Code, VESTILIUS **Length, 690 feet**

A Western Romance

(DRAMATIC)

UNDER the above title the Edison Company has produced a picture that is sure to be of interest to all who see it, not only because it shows the free and easy life of the Westerner, but because it also presents several scenes in the East, thus bringing the two sections of the country in vivid contrast.

The story tells of two children who are betrothed, while both are living in the East, in conformity to a clause in a will by the provisions of which a fortune is left to the little girl providing she marries the boy before her twenty-fifth birthday. Shortly after the betrothal the parents of the little girl move to the West, where she grows up, forgetting entirely the sweetheart of her childhood days.

When she learns that her hand was promised in marriage while still a child she refuses to abide by it, protesting that she will never marry any man unless she

loves him. Of course her mother writes this to her old friend, the mother of the boy, and also sends a photograph of the girl. When the young man sees the picture he falls in love with the original at once and starts for the West, under an assumed name, to win her love and affection, the young lady, of course, being unaware of his intended visit.

Arriving at the little town in the West he finds he has a rival, but has little difficulty in taking the lead in this race for love. In fact he makes so deep an impression on the start and progresses so rapidly in his love-making that he has the field entirely to himself so far as the young lady is concerned. His rival, recognising the necessity of prompt action if he is not to lose out in his suit, hires some of the Indians cf his neighbourhood to do away with our hero, and they are only prevented from doing so by his sweetheart, who had overheard the plot and who rescues him in a thrilling manner. Shortly after this the young lady and her mother visit the East, and there the young lady is again urged to marry her childhood sweetheart. She refuses emphatically, protesting that her heart has been given to another, unaware of the fact that this other is her boy lover under an assumed name. When this discovery is made the young lady offers as fine a bit of emotional acting as has ever been seen in a moving picture. The logical ending of the story follows.

The Edison Company has spared no expense in making this picture, sending a company to a part of the country where real Indians, real cowboys and real Western scenery could be obtained.

Edison Film No. 6606 **Copyrighted, Mar., 1910** **Released, May 18**

Code, VIOLON **Length, 305 feet**

The Man With the Weak Heart

(COMEDY)

THIS comedy shows the value of following the doctor's orders implicitly and the great danger which comes from disregarding his directions, but the dangers in this case are of the comic kind and the picture is good fun through its entire length.

It begins in the doctor's office, where our hero is told that his heart is very weak and that he must handle himself with great care, avoiding any physical exertion or violent exercise. He goes mournfully away, shaking his head at the thought of the uneventful life he must henceforth lead. But on his way home he passes a group of men who have been trying to get a big cake of ice into a building. It has been too much for four of them, and he becomes impatient as he watches their efforts. Pushing them aside he seizes tongs in his left hand, raises the two hundred pounds with apparent

ease and slowly carries the ice to the door. He has hardly left this locality when he runs into a "tough bunch" from the lower part of town, and for having accidentally jostled one of them is offered a thrashing by the crowd. Quite forgetting the doctor's orders he sails in and in short time knocks them all three out, and walks triumphantly over their prostrate bodies. By this time he is quite convinced that his heart is really very weak and that any heavy work would probably be fatal. Consequently, when he finds a street car off the track and about twenty people unable to lift it back he becomes very impatient and, picking up the end of the car by himself, swings it easily into place. On his way home he passes a building in the course of construction. A huge stone which has gotten beyond the control of the workmen drops upon him and crushes him flat to the ground, but, mindful of the doctor's orders not to exert himself, he easily lifts the five hundred pounds and holds it out at arm's length above his head, while the workmen bow in awe-stricken admiration of his prodigious strength. Then he goes home.

Mindful of the dangers of exertion he dare not take the baby when his wife holds her up, and the picture closes with a scene showing the whole family attendant upon his every wish and caring for him with all the solicitude which his precarious condition certainly demands. A spirit of farce and satire runs through the whole story, which is bound to prove a popular link in the chain of Edison short comedies.

Edison Film No. 6607 **Copyrighted, Mar., 1910** **Released, May 18**

Code, VIOLONCELO **Length, 935 feet**

The Suit Case Mystery

(COMEDY-DRAMA)

Especially written for Edison Production by Edward W. Townsend

A YOUNG draftsman loses his position by reason of the fact that a prolonged strike has closed down the works in which he had been employed. He is on his return home when, in crossing a busy street, he is struck by an automobile in which is the assistant paymaster of a large contracting concern, who is carrying a suit case full of money with which to pay off the men employed in the construction of a large building. The sudden stoppage of the automobile throws the suit case containing the money in close proximity with that of the young draftsman. Strangely enough, the two cases are of exactly the same pattern, and in the confusion attendant on the accident one is mistaken for the other, the young paymaster picking up the draftsman's suit case and vice versa. When

each reaches his destination the mistake is discovered, to the amazement of one and the dismay of the other.

We see in the picture the result of this complication,—in the suspicion cast upon the young paymaster and also in the struggle which goes on in the mind of the man who has become the possessor of the money. The latter, whose widowed mother is living in such extreme poverty that she is on the point of pawning her wedding ring and some other pieces of jewelry to purchase the necessarys of life, is strongly tempted to keep what has fallen into his hands, but his mother's counsel prevails and he seeks out the owner of the money. By a peculiar coincidence the pretty sister of the assistant paymaster had met the draftsman just after the accident and helped bind his wounded hand. When he returns the bag to the police station they meet again and finally, when the contractor to whom the money belonged, and who had recognised in the young man's mother the widow of a friend of his younger days, rewards our young friend by giving him a good position, he meets her frequently, the result being the usual happy ending.

While this is a simple story it is told in a novel and dramatic style. Here and there bright comedy touches enliven the tale, and the love interest culminates in a very pretty scene Mr. Townsend has in this clever story given the Edison players a splendid vehicle for displaying their talents, and they do not miss a point, as the film will prove.